

SECRET

ORCON/NOT RELEASABLE TO FOREIGN NATIONALS

GRILL FLAME

PROGRAM

SESSION REPORT

Copy 2 of 2

CLASSIFIED BY: DIRECTOR, DIA
REVIEW ON: 31 JAN 2000
EXTENDED BY: DIRECTOR, DIA
REASON: 2-301c (3 & 6)

GRILL FLAME

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16 JAN 00

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CE65

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.

2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.

3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC65

TIME

#66 This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes you've been studying a photograph of Charles Jones, Jr. Relax now and focus your attention on Jones. Locate Jones. Relax and concentrate. Focus your attention on the area surrounding Jones and describe the area to me.

PAUSE

+05 #7 OK. I got a black guy here. (Mumble) a wooden bed. I can see his right ankle and foot from under the cover.

#66 Describe the room to me.

#7 Ah...I'm trying to see his face.

PAUSE

Plain, cream colored walls. High molding it's the floor level...10 inches high molding. Pictures on the wall.

#66 Is he alone in this room?

#7 I'm in the middle of the room looking in that corner. Have an awareness of something or somebody over my right shoulder. Gettin out of the bed. Gettin out of the bed. (Mumble) opposite corner. There's somebody in that bed too.

#66 Describe this person to me.

#7 Dark hair...kind of straight hair. He look's kind of Greek. (Mumble) Funny, I can see his face, I can't see the black guy's face. Guy's about...ah... white guy's about...ah...5'10, 155-60 pounds...160.

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#66 OK. For a moment now I want you to look very closely at this individual. Look closely so that you might remember and be able to identify him. It's not necessary to report for a minute, just focus your attention on this individual.

+11

#7 Kind of long sideburns, quarter inch lower than... clean shaven...kind of dark...ah... In the corner directly opposite the foot of the white guy's bed is...a...little writing desk. There's a light on there and...very youngish looking person is sitting there facing the wall.

+14 #66 Look closely at this person now for a few minutes.

PAUSE

#7 I am seeing him (mumble) over his left shoulder, trying to get a clear view. Looks kind of small, slim, small boned. He's got blue...blue thong (mumble) shoes on. Glasses. Appears to have too much hair for the size of his face. Hair wants to be wavy but it just ends up kind of standing up, unruly.

#66 Alright. Now focus your attention to a different area. Focus your attention on the entrance to this room and describe the entrance to me.

#7 It's between...ah...it's between the white guy in the bed and the guy at the desk.

+17 #66 Describe the entrance door to me.

#7 Six inch wide, ~~meld~~ door frame. Slight linearity in the pattern. ~~I keep flickin from tan wood to white paint, paneled door.~~

#66 Move through the door.

#7 Ah...(mumble) is painted.

#66 Move through the door now and describe the area just outside this room.

#7 Varnished floor...ah...reddish, oak colored floor with red and cream colored oriental type rug running down the middle. It appears to be straight

across the hall. Kind of ah...I guess you'd call it a reading room..

#66 From this point...from this point just outside the door to this room where Jones is located, move to exit the building...move to exit the building and as you move towards the exit of the building, describe as you go.

+21

#7 I'm facing...I'm facing...facing on my left, yea, that's it. Down towards...ah...40 or 50 feet... ah...two steps down , a bigger room; lights on. Just to the left...big room to the left when you step down.

#66 Move towards the exit and describe as you go.

#7 I was lookin, I see straight ahead...ah...go down the hall I make a left turn to the big room, I see glass, like...ah...I was trying to figure out if it's...ah...like a patio door or a window.

#66 And what floor is this...ah...room on?

+25

#7 Seems to be on the ground floor. It's funny, I... ah...I didn't see any windows in that room where they were sleeping. I've been trying to shake this thing but it seems...if I go through the glass it seems that...there's a wall or obstruction of some kind extending away from me on my right, about 15 feet to my right. There's another something, 50 feet to my left, it's parallel to it. It's very vague, I...it could be a hedge, it could be a wall, I don't know, but if I don't go through the glass, there appears another hallway to my left. I see a door way down there; it has glass in the top. I think it leads to the outside too.

#66 OK.

#7 There's somebody in this big room here, I think it's...ah...kind of an entrance lounge or something. I guess that's why the lights are on.

#66 Who are these people in the big room?

#7 I don't know. They're just sitting there reading, but I think...I don't think they're ours. I think

they're probably positioned to...ah...watch this place.

+28 #66 Alright. Move outside now, up and over the building, look down at the building, and describe the shape to me.

PAUSE

*Re: the
front of the
building*
+30

#7 OK...ah...first, I keep seeing the letter "E," and a moment ago a figure "4" kept flying at me; just kept coming. OK, the building is light in tone, flat roof, equivalent of two stories. Let's see...ah... if you stand...if you go down and...if you stand on the roof over the glass doors and...ah...look in the direction that you would be facing if you were walking out the door, there's some kind of a building projection that...it...it extends out from the main building on my right. There's a wall over there on my left. Another building diagonally down there. This building has...ah...something on the outside of it that...ah...goes out it linear. It could be outside... ah...drain spouts with...ah...big collector at the top.

#66 And now the area surrounding the building. Describe the area surrounding the building.

PAUSE

#7 (mumble) grass area is...ah...considered the front, then the other side is not as detailed. If you... big trees...ah... I guess...ah...less than there is of the building back there is...ah...another little building there on (mumble) wall or something. Ground seems to be bare, like it's too shady for grass. Maybe it's worn out with people walking on it. There's little, bity building like shape over there, can't be more than 4 feet high. I don't know, may be a dog house, it may be for garbage can or something, I don't know. But I see big roots, kind of exposed above ground around these trees, bare ground. There's...ah...cement walkway between the tree and the...the main building. If I'm coming out the... coming out the back of the building, the walkway extends to my left through a natural barrier, I don't know, it could be a fence, it could be flowers, a hedge. I feel near the end of the building is a natural barrier to...just walk anywhere you want but it's not security. I could be a flower bed or

or something...ah... Out beyond that, I see a curve that...ah...a curve that goes across in front of me and then curves and continues away from me. It's kind of open.

+35 #66 Focus your attention now on a search for personnel outside.

PAUSE

#7 There's two people sitting in a vehicle...ah... (mumble) the curb.

#66 Alright. I have no further questions about this target. If there was anything you'd like to add, do so now.

#7 Here's a very...one more...a man...ah...is sitting on a bench in back of the building. But there's no one in the area I consider to be the front of the building.

#66 OK. Let's draw the concepts you've had.

#7 OK. Ah...I guess I'll start with...ah... (mumble) bedroom shape. It appeared the room was slightly longer than it was wide. What was that guy's name?

#66 Jones.

#7 Jones was at position 1; the Greek looking person was at position 2, and the thin person sitting... ahm...at the writing desk was at position No. 3. The door was between the writing table and the... ah...No. 2 position. I...ah...didn't look at the rest of the building to the right as you go out of the bedroom door.

PAUSE

Ah...as you come out the glass doors there was a building extension...ahm...which wasn't quite as high as the rest of the building on the right. Way over the left, some distance away, was...ah...some kind of wall, it was very vague. I don't know how many rooms there were outside this area I've drawn here. This could be the outside wall, maybe it isn't the outside wall, but this area here, as a double line, is a outside wall.

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#66 OK. And the room across the hall...

#7 I....I....I don't remember this wall here, the dotted line, ah...I did not look into that space there, I have no idea what's there, but I can see there would be a space left there. Across the hall was a...a lounge, I guess, a reading room. And I, you know, I was aware of a hallway extending down the other way, I didn't pursue that, I don't know how far it goes.

#66 OK.

#7 This is not the scale, but it's just, you know, directions.

#66 And I see, if I come out of...

#7 There might have been a door in...there might have been a door where this short dark line is, I don't know.

#66 I see if I come out of the room where Jones is located, and I go down, then you have a couple steps. Is that...that's the big room that you were telling me.

#7 Correct. That's the big room that...it clears to the left. Yes, that's right. And...ah...this area here I felt was outside. But I don't know how that fits... all that fits with the rest of the rooms in this building. Ah...over...overhead I had the...I don't know exactly how this little extension over here fits, but I felt it was longer and extended somewhere out in this direction, I'm not sure just how far it went. I was aware of some trees or something in here, and some kind of wall going down over here. Ah...a couple of big trees in back of the building. I was aware of a walkway coming up from behind the building and some kind natural...ah...down here I was aware of a curbing that came down this way and curved away from me, and sitting over, roughly in this position here, somewhere was a...a vehicle. And...ah... there was two people sitting in this vehicle near the curb. I couldn't get a feel for how wide this was but it...it curved and seemed to go parallel to a wall or fence or, maybe it was a low building, I don't know, it was very vague. There was also someone back here behind the building on a bench

in the vicinity of the hicks. There were some...ah... windows in this...ah...building on this side. That's about it. I did not look at the detail of this projection of the building here. I don't know if it had windows or what. That was about it.

#66 OK. How do you feel about your session?

#7 Inside the...ah...bedroom was pretty good except I couldn't...ah...see the face of the black guy. I saw the face of the...ah...dark, swarthy character pretty good. The physical stature of the person sitting and writing I...was pretty good. Incidentally, there was someone about this position, the position 4, I'm drawing No. 2 in the entry, I'm sorry, got my glasses off. In the big entrance, foyer, whatever it is there.

#66 OK.

#7 It felt...it felt...ah...portions of it felt pretty good. I lost it a couple times and everything just murky.

#66 Not very much continuity to the session.

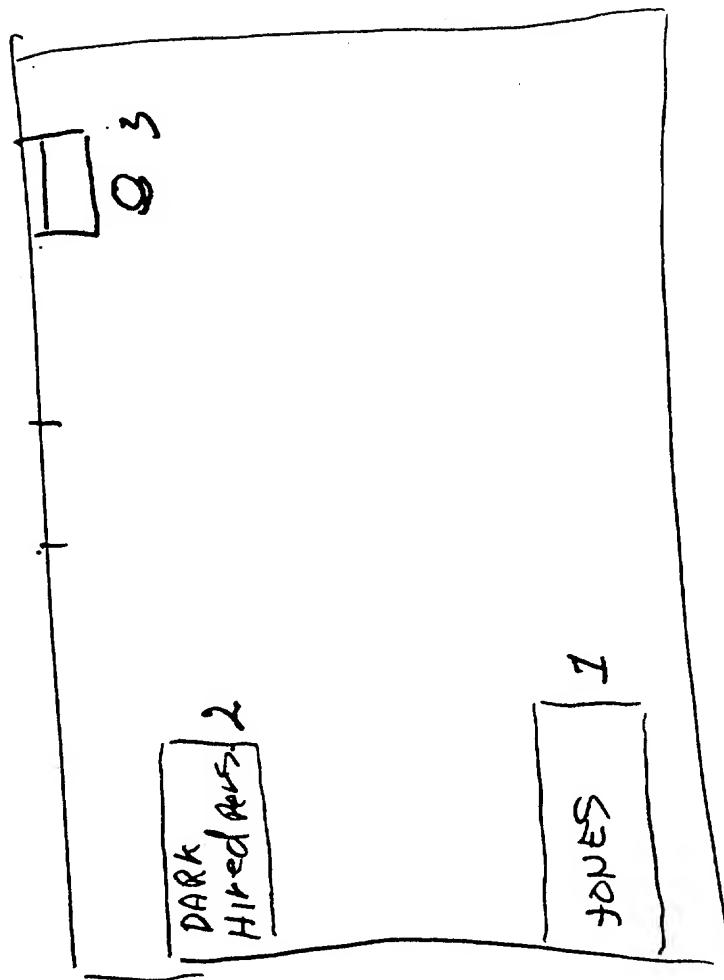
#7 Ah...no, it was coming and going. I was interrupted by other imagery come flying at me, like the letters and numbers, and I...they hit me two or three times, I didn't know what they were, but I thought maybe I just better mention them.

#66 OK. Anything else?

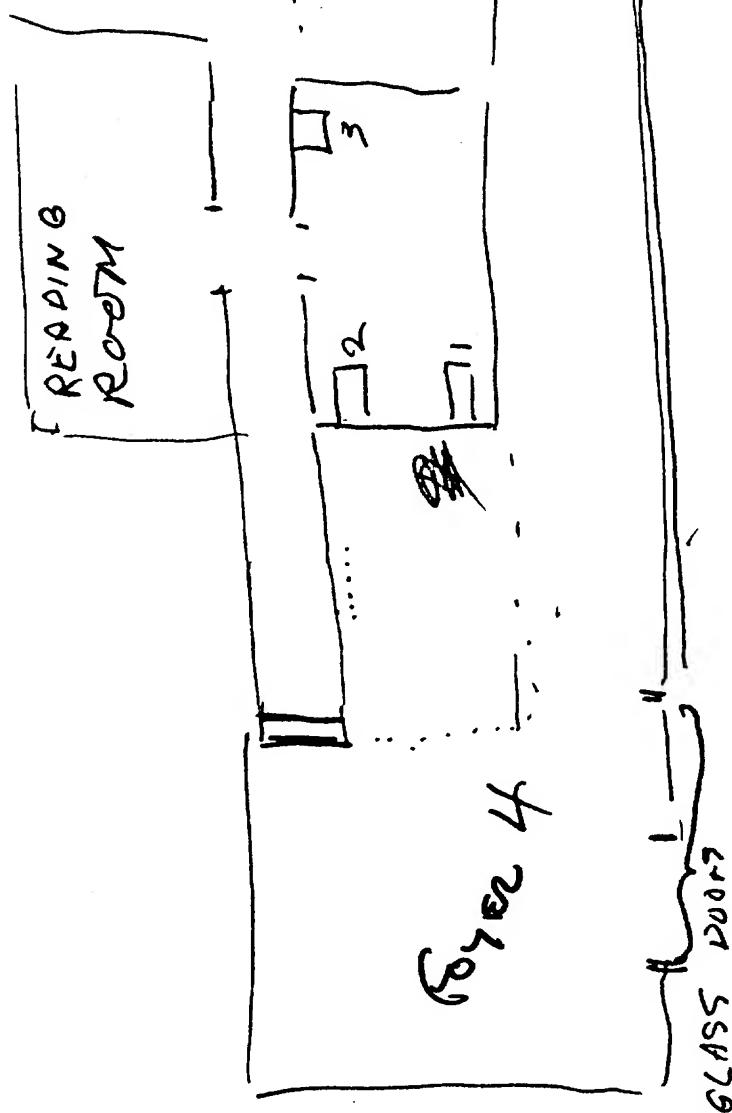
#7 No, I think that's about it.

TAB

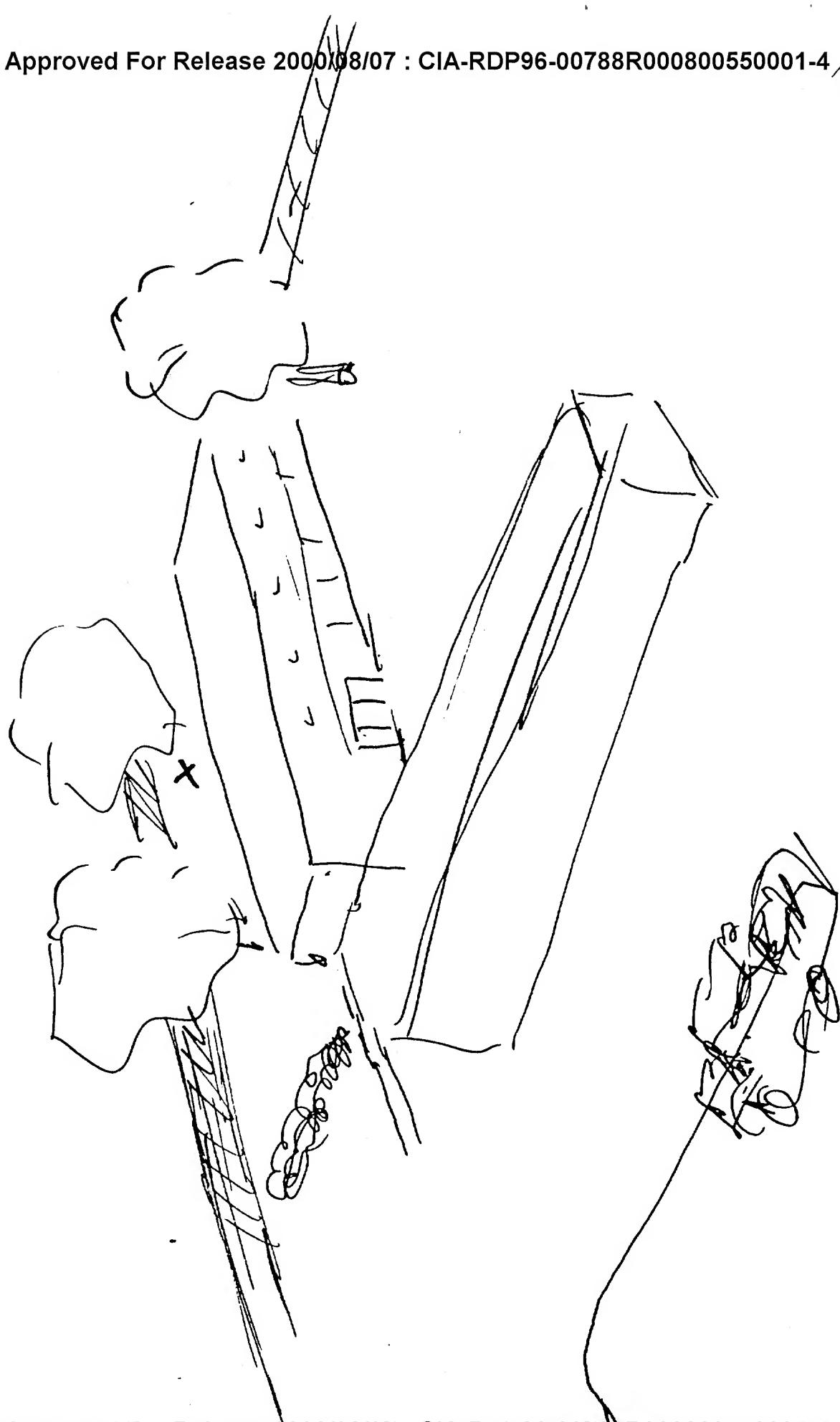
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TAB

TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC65

1. (S) The viewer has been exposed to open source news media information, classified overhead imagery and photographs of many of the hostage personnel. He knew he would be working against the hostage situation in Iran.

2. (S) At the time of the session, the viewer was told that he would be trying to locate Charles Jones, Jr. The viewer was shown the attached photograph and was asked to locate and describe the surroundings of the individual in the photo.

ADMIN NOTE: This is the first time an attempt has been made to locate Jones. The viewer expressed his lack of motivation prior to the session. He felt little confidence in his imagery after this session. The viewer is experiencing personal family problems at this time (father-in-law living at home near death).

REF ID: A6500

